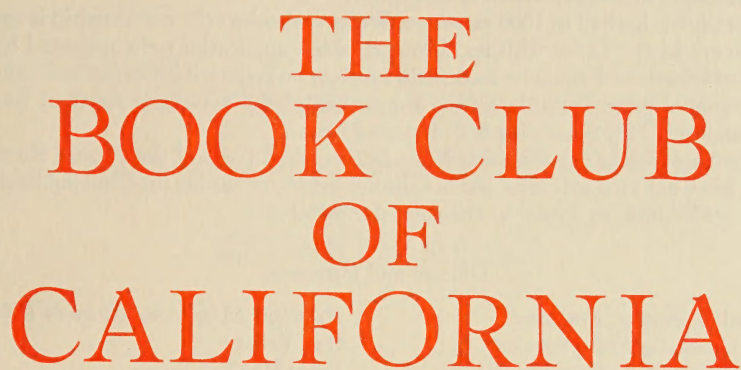


Quarterly News-Letter of



THE BOOK CLUB OF CALIFORNIA

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The Book Community
of Los Angeles, 1920-1940

KENNETH KLEIN



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The Book Community of Los Angeles, 1920-1940

KENNETH KLEIN

The years between the two world wars saw the crystallization in Los Angeles of a genuine book culture, a community of people interested in reading, trading, collecting, and producing literature. These interests were not new to the area; the sense of community was. It was not, however, a community which lasted much beyond the Second World War. A wealth of unpublished materials relating to this book culture—the book trade and fine printing, primarily—has been gathered by various libraries. What follows is an introduction to this aspect of recent Southern California history and to the materials which help to document it.

Trains had been bringing people into Southern California and taking oranges out for a quarter century when construction began, in 1899, on the Port of Los Angeles. The same period had seen the county's population leap from a town-sized twenty thousand to a city-sized one hundred seventy thousand. Along with everything else, a growing book trade had developed, centered in the very heart of downtown Los Angeles, between Main and Spring, First and Second Streets. Here were Fowler's and Parker's, Jones' and Holmes' bookshops, and a number of others.

For the next ten to fifteen years, Los Angeles grew largely on promises; promises of water to be piped from over two

hundred miles away, promises of a new importance in shipping in the Pacific Ocean, and the promises by Henry E. Huntington that the entire Los Angeles basin could become a single economic and cultural community. The Los Angeles Aqueduct wasn't completed until 1913, the Panama Canal not until 1914. By 1910, though, Huntington had built the Red Cars of his Pacific Electric Line into the best local transportation system in the country. A half-million people were a train ride away from downtown.

The Southern Pacific and other railroad companies had fought Pacific Electric for control of Southern California's intercity transit business. It was Huntington's streetcars, though, with their ability to make more trips and more stops, which shaped Los Angeles and the neighboring communities. The central station of the network was in the Pacific Electric Building, at Sixth and Main. The building opened in January 1905 and began almost immediately to draw retail businesses away from the older center of the city. The Broadway Department Store moved to Seventh and Broadway the following year, and John Bullock opened his first store in 1907, on Seventh Street. When Ernest Dawson¹ opened his bookstore in April 1905, it was on south Broadway, three blocks from the P.E. Building. Within a few years, Fowler Brothers, Norman Holmes,² and Henry Ward moved their bookstores to the same general area. Others followed, until West Sixth gradually developed into Los Angeles' "book row."

Henry Huntington made money not only from the ridership on his Red Cars, but from real estate ventures in the new towns he made possible as well: Long Beach, Venice, Whittier, and, of course, Huntington Park and Huntington Beach. In 1909, he and other members of a real estate syndicate reaped huge profits from dry San Fernando Valley ranchlands which were soon to be transformed into prime communities through the provision of a Pacific Electric link through Cahuenga Pass (1912) and water from the Owens River (1913).

When Huntington's Red Car system was largely in place his attentions began to turn to other interests. His new home

in San Marino—connected by a rail link to all of Southern California—was completed that year. In May, he sold control of the Pacific Electric to his previous arch-rivals, the Southern Pacific, and he began to buy books on a dramatic scale. In April, 1911 alone, Huntington added to his already considerable collection the E. Dwight Church collection of rare books and manuscripts and the Gutenberg Bible from the Robert Hoe collection. By the time the library was moved from New York to San Marino, in 1920, it was one of the premier collections in the country.

Back in 1903, when the Pacific Electric was being extended to Long Beach, it received vigorous competition from the Salt Lake Railroad Company. Now, as Huntington's vast profits were being transformed into Southern California's greatest cultural treasurehouse, the profits of the owner of the Salt Lake line and his son (William Andrews Clark, Jr.) were being used to gather another major library for Los Angeles. Clark brought the bibliographer, Robert E. Cowan, to Los Angeles in 1919,³ the same year in which he established the Los Angeles Philharmonic Orchestra. Together they began to catalog his collection and to develop it into Southern California's second major private library.

World War I had triggered an economic boom which made Los Angeles by the 1920s a world center for movie, oil, and, increasingly, airplane production. The population of the county leapt from under one million in 1920 to over two million, two hundred thousand in 1930. A good number of these read books and collected them.

Los Angeles seems to have reached a cultural threshold in the second half of this decade, climaxing in a rush of largely unrelated events in 1926/7. The Los Angeles Public Library moved its main branch, in July 1926, from the Metropolitan Building to the new Rufus B. von KleinSmid Central Library, its back door right in the middle of book row. In the same year William Andrews Clark, Jr. donated his library to UCLA. In 1927, the Huntington Library was first opened to the public, and construction began that September on UCLA's new site

in Westwood. Also in 1927 the movie industry really hit its stride with the debut of "talkies" on the screen and Mickey Mouse on the drawing board. The libraries, the university, and the studios were all themselves good customers and supporters of the Los Angeles book trade. More importantly, their development reflected and helped to foster the interests and values upon which a book culture could develop.

By this time the center of the book trade in Los Angeles was book row along west Sixth Street. In fact, there were bookshops on Seventh and Eighth, Spring, Grand, and Broadway also, but almost all were within walking distance of Sixth Street. The concentration of stores increased after the opening of the central library, which became a steady and heavy customer with plenty of room for new acquisitions. The shops and the library together drew readers of books to this one part of the city, which helped to boost each other's business. Louis Epstein, who opened his first shop in Los Angeles in the spring of 1926 on Sixth Street, has described the major book dealers of that time, their shops, business styles, and personality quirks.⁴ One of the premier dealers was Ernest Dawson, already twenty years in business. Epstein and Jake Zeitlin, who entered the book business at the same general time, both credit "Father Dawson" with having helped them early on in their careers. "Dawson's," said Epstein, "... was my college education in the way of books." And he would help materially, as well, as when he let Zeitlin buy a number of newly arrived incunabula from him for just above cost. Charlie Yale, Dawson's store manager, also freely gave help and advice, and others of the older book dealers helped as well.

Louis Epstein had begun as a book dealer in Long Beach in 1925 following a period of bad health and convalescence. Six months later, he sold out and began building a collection to open a shop in Los Angeles. He learned the business as he went along, from experience, and from other dealers' examples and advice. Jake Zeitlin, who also began his book business following a convalescence, served his apprenticeship in other shops.

Zeitlin had come to Los Angeles from Fort Worth, Texas already with an interest in book dealing.⁵ He early on got a job working for Norman Holmes, who had been in business since 1900, and lasted three weeks before being judged incompetent. He did better at the May Company book department: he lasted there a month. The big department stores were all on or near book row and had good new-book departments themselves. He left the May Company on his own to take a job in June Cleveland's book department at Bullock's, and stayed a year, long enough to learn what he needed. A spot on his lung sent him to a sanatorium for seven weeks, and then he struck out on his own.

As important as the experience in bookselling Zeitlin received working at Bullock's were the personal contacts he made that year. He kept the names and addresses of all of his customers at Bullock's, and arranged with them to handle their book needs. He managed to get discounts from book dealer friends and, with his satchel full of books, would peddle books to his growing list of customers. Many of these were more than customers; they were literary and cultural friends as well. Los Angeles, in 1927, was in the midst of gathering basic cultural assets—libraries, universities, the film industry, and people with interests in the arts and in books. Jake Zeitlin was one such person and had come to know many others. When he opened his first shop that year it became, from the start, a locus for this cultural community.

The suggestion for opening a shop came from one of the members of this informal circle, Lloyd Wright. Wright (Frank Lloyd Wright's son) located a hole-in-the-wall and designed the shop's layout. Louis Epstein was between bookstores at the time and he and several others lent stock to help fill Zeitlin's shelves. (Epstein opened Louis Epstein's Book Shop in 1928 and, both agree, he had a bit of trouble getting back the unsold stock: "a great joke," says Zeitlin.) All the help he received was, he said, "... the most marvelous spontaneous phenomenon." Out of this tiny shop (twelve by eight feet) grew his business and his circle. Will Connell, Merle Armitage,

Arthus Millier, Lloyd Wright, Phil Townsend Hanna, Carey McWilliams and others would gather there to talk and meet others. This and his later shops constituted, according to Lawrence Clark Powell,⁶ the "only bohemian center in Los Angeles."

More took place at Jake Zeitlin's shop than bookselling and talking. The shop included an "art gallery" (a wall measuring six by eight feet) in which photographs, etchings, and lithographs were displayed. Zeitlin corresponded with authors and helped bring creative people of all sorts together. He had a particular interest in sponsoring the development of fine printing in Los Angeles.

The suddenness with which fine printing flowered in Los Angeles can only be explained by putting it in the larger context of the new book community just described. Beginning in 1926, all of the major participants got their start. Gregg Anderson, a high school student, and Arthur Ellis, a lawyer, produced the first examples, independently, of fine printing in Los Angeles. Bruce McCallister, who had been a job printer in Los Angeles for twenty years, published his first book, *History of Warner's Ranch*, in 1927. The title page was designed by Grant Dahlstrom,⁷ who had just arrived that year from Utah, and the book was selected as one of the Fifty Books of the Year by the American Institute of Graphic Arts. Saul Marks came to Los Angeles in 1928 from Detroit and began to print advertisements first and then books and catalogs in a few years. Thomas Perry Stricker, also a new arrival in Los Angeles (1928), began teaching himself to print fine books on a proof press. A few years later, he was to teach printing to William M. Cheney,⁸ certainly the region's most well-known prankster-printer. It was also in 1928 that Ward Ritchie⁹ was inspired to make a career for himself in printing. One other man who has been engaged in fine printing for the last fifty years or so, Richard Hoffman,¹⁰ entered the Frank Wiggins Trade School in 1929 to learn the craft (Ritchie had been there the year before). Other than printing, one thing that they all had in common was Jake Zeitlin's friendship.

And Zeitlin was continually encouraging these printers. He introduced the first two amateurs he knew to each other, Anderson and Ellis, and tried to get them to work together on the Albion handpress which Ellis had had sent from England. Anderson felt he lacked the training and so declined the invitation. Zeitlin then introduced Dahlstrom—whom he met very soon after the latter arrived in Los Angeles—to Ellis and they put the press together and did some printing on it. Stricker and Ritchie both worked in Zeitlin's shop for short periods, Ritchie being despatched from his duties with these words: "Ward, I don't think you want to be a bookseller. I'm going to fire you and give you a printing job."

Every fine printer Jake Zeitlin knew received commissions for projects from him. Saul Marks printed a catalog for him with such care that, by the time it was finished, nearly every item listed in it had already been sold. He had Stricker write essays on rare books and then print them. His very first publication was printed for him by Bruce McCallister in 1929. And one book, *Gil Blas in California*, was a collaborative effort of Grant Dahlstrom, Ward Ritchie, Paul Landacre for the engravings, and, primarily, Saul Marks. In his own publishing venture, Primavera Press, he became partners with Ward Ritchie, Phil Townsend Hanna, editor of *Westways*; and Carey McWilliams, who was later to become editor of *The Nation*. For as long as this lasted, jobs were farmed out to all the local printers.

In 1927, Arthur Ellis had the idea of a club for literary book collectors and printers. The Zamorano Club was founded the following year and included such men as Robert Schad of the Huntington Library, Robert E. Cowan (who suggested the club's name), Bruce McCallister, and numerous private collectors.¹¹ This was a fairly exclusive club, and excluded book dealers, so Ellis suggested, a few years later, the formation of another club, to include many of those left on the outside of the Zamorano. Dahlstrom, Anderson, Ritchie, and Zeitlin met, in late October 1931, to discuss the idea. They called themselves the Thistle Club at first, but later became

the Rounce & Coffin Club. Always devoutly informal, the club took on a purpose a couple of years later when they began to sponsor the Western Book Show.

It had been in that reactive year of 1927 that Ward Ritchie and Lawrence Clark Powell returned to Southern California, from separate directions, to finish their undergraduate careers at Occidental College. Close friends since kindergarten, the two have stimulated each other's interest in literature and books throughout their entire lives. Ritchie introduced Powell to the poetry of Robinson Jeffers (another Occidental graduate). Powell then wrote his doctoral thesis on Jeffers; Ritchie printed it. Powell collected everything Ritchie printed. Ritchie got Powell his first job in a bookstore and they drove to book row together to fill orders for Vroman's. Ritchie went to France to study printing; Powell went to France to study literature. Ritchie had worked for Jake Zeitlin and left to begin his career as printer; Powell worked for Jake Zeitlin and left to begin his as librarian. The relationship between the two men, and their interaction with the rest of the Southern California book culture was simply an intensified model of the community as a whole. In large part, it was the mutual stimulation of interesting interested book people that created the community and the culture.

Logistical conditions which helped to create the community can, again, be credited to the Red Cars of Henry Huntington. Trains made it possible for any of the two million people of Los Angeles County to go downtown easily, quickly, and cheaply. Once there, they walked. Foot traffic channeled customers, visitors, and the casually curious past and, sometimes, into the shops on book row. Dawson's¹² always used the technique of offering some books for a cut-rate price—they still do. This was to rid the store of slow stock, on one hand, but it was also aimed at drawing in these passersby. Inside they found books to look over and acquaintances with which to make friends. In Zeitlin's shop they found, as well, entree to the wider currents of culture—on his shelves, on his wall, in his aisles. Downtown was the major beneficiary of this foot traffic,

but there were other areas where concentrations of walkers made clusters of bookstores possible, particularly in Hollywood and Westwood.

The Hollywood of the 1920s had become, by virtue of its Mediterranean climate and the debilitating effects of World War I on European competition, the pre-eminent center of the film industry. The wealth and talent drawn to the area helped greatly to foster a literary climate. Writers, actors, directors, and studio libraries were all steady and heavy bookstore customers. Zeitlin, Epstein, and Lawrence Powell, speaking of his brief bookselling career, all mention the studio business as basic to their sales. Quite beyond the attraction of large numbers of free-spending new book customers to Southern California, movies themselves cultivate literacy in viewers. "Film," writes McLuhan in *Understanding Media*, "both in its reel form and in its scenario or script form, is completely involved with book culture" (p. 250). And the concentration of theaters in Hollywood created, as well, the consistent foot traffic necessary for book shop business. Louis Epstein describes the shops and dealers in Hollywood in considerable detail.

One other major part of the city blessed with literate pedestrians was Westwood. UCLA established itself there in 1929. The first store to be complete in Westwood Village—open by the first day of class in September—was Campbell's Book Store. Robert and Blanche Campbell¹³ had opened their first store in 1924, across the street from the Vermont Avenue campus of "the Southern Branch" of the University of California. Campbell's began as a textbook dealer and gradually grew into a trade bookstore, serving the developing community of students, faculty, and residents. Among other things, the store became nationally prominent for its children's department, an aspect of bookselling which, before Blanche Campbell, had been limited to the Christmas season. Throughout the fifty years they remained in business, they maintained a close relationship with the university, establishing scholarships, hiring students, and sponsoring an annual book collecting competition.

Jake Zeitlin tried opening a Westwood branch in UCLA's first year on the new campus, with Tony Price as manager. He decided, though, that with limited stock and the deepening depression, it couldn't be sustained. It closed after six months.

A second store did establish itself when, in 1935, Campbell's employees, Jimmy and Betty Hakes,¹⁴ left and opened the Westwood Book Store. Jim Hakes had had his first job at Vroman's in Pasadena, at about the same time that Ward Ritchie and Lawrence Powell were working there. He then moved to Campbell's on Vermont and, later, to Westwood. He and his wife, who had been in charge of Campbell's trade book department, decided to start off on their own and deal exclusively in trade books. Their Westwood Book Store did much of the ordering for UCLA's library during the expansive years after World War II, a task Campbell's was glad to avoid. Hakes and a number of his employees have described the growth of Westwood—in terms of bookstores and in general.

The bookstore clusters in Hollywood and Westwood were products of the focus given these communities by the theaters and the university. The downtown book row, though, continued to depend on the train and streetcar system of transportation to make it the dominant focus for Southern California's book culture. Just as the culture began to crystallize, however, it began to face dissolution. The peak years of ridership on the Pacific Electric trains were between 1912 and 1925. By 1926, the year when Louis Epstein opened his shop on Sixth Street and Glenn Anderson produced his first booklet on his proof press, the initiative in transit began to pass to automobiles. When Ward Ritchie, Lawrence Powell, and Charlie Yale began coming together from Pasadena to book row, they drove a truck rather than ride the train.

The advantage of car travel, of course, is its adaptability to individual needs and schedules. Access to a car means being able to go right where you want to go, when you want to go there. Growing numbers of people were still within convenient reach of downtown. If they had cars, though, they didn't have to walk once they got there.

The worldwide depression of the 1930s retarded the transition from rail to automobile travel and prolonged, perhaps, the effects of Red Car transit in Los Angeles. The heyday of downtown's book row was the 1930s and, despite the economic mire, this was the height of a focused book culture in Southern California. That trains were still seen as a basic mode of transportation at the end of the decade can be seen by the construction of the spacious Union Station, which opened on May 7, 1939. The first day of the next decade, January 1, 1941, brought a more revealing sign: the first traffic jam on the world's first freeway—the Pasadena—which had opened three days earlier.

Book row was beginning to break up. Traffic had increased, and Louis Epstein got tired of the forty-five minutes it took to get from his home in Hollywood to his downtown store. Also, passing buses daily filled his poorly ventilated shop with fumes, and he was tired of that. So, in 1938, he had bought the store near his home, which was to quickly become the landmark bookstore of Hollywood, Pickwick. He maintained his downtown store a couple more years, and then brought everything to Hollywood.

That same year, 1938, Jake Zeitlin—the focus of the book community downtown—also packed up and left. Rents in the business district were rising sharply, and it became too expensive for the type of shop he wanted to run. He moved way down Sixth Street, beyond Westwood Park—which was still uncut by Wilshire Boulevard—and opened a bigger shop, where he was able “to give more exhibitions, to deal more in rare books, to send out catalogs, and sort of set the style for an antiquarian book business which was not dependent on the street.” Ten years later, he was to move his business even further away from walk-by traffic, to the Red Barn on La Cienega Boulevard.

Other key men in the book community left in 1938. Charlie Yale,¹⁵ the long-time store manager for Dawson's, decided to open his own shop in Pasadena that year. Lawrence Powell, who had worked for Zeitlin's store, the Primavera Press, and

the central library, moved out to begin a twenty-eight-year career in the UCLA library. Other stores stayed behind—Bennett & Marshall¹⁶ opened their Sixth Street shop the day after Pearl Harbor—but as a community, book row did not last long beyond the end of World War II.

It was the war that put a crimp in Los Angeles' fine printing. Small editions of beautifully-crafted books were possible in the thirties because even in a depression some people have money to invest in culture. In wartime, with paper rationed and invasion feared on the west coast, interest in fine printing dropped right off. Ward Ritchie left his printshop in other hands and took a job with Douglas Aircraft. He wasn't to return to his own business again until 1950. Gregg Anderson joined the Army and was killed in the Normandy invasion. The surviving printers did pick up their work after the war, but Ritchie has the belief that, in Southern California, interest in careers in fine printing will largely end with his generation.¹⁷

The years after the war was a boom period, for Los Angeles and for the automobile. Cars reshaped Southern California, as the last of the Pacific Electric system was abolished. Freeways spread communities in all directions, and bookstore trade followed. The only book row dealer to translate his business into this new situation was Louis Epstein. His Hollywood Pickwick Book Store served as the base for a chain of stores located where the new foot traffic was: in the shopping centers. Westwood, Hollywood, Beverly Hills,¹⁸ and a few other areas are still able to support clusters of book shops.

The freeways which carried people in and out of downtown Los Angeles and carried the bookstores out cut through the neighborhoods radiating out from the center of the city; neighborhoods which had been made possible by the routing of Pacific Electric trains just half a century or so before. When what was to become the busiest, the Santa Monica Freeway, was built, block after block of fifty-year-old houses was condemned and cleared off, the lots left bare except for the untended gardens left behind. Before the bulldozers arrived to

dig the roadbed, though, people from surrounding neighborhoods came in and salvaged choice items for their own yards: rosebushes, bamboos, bulbs. The lost communities themselves no longer flower, but their color remains, dispersed throughout the city. So too with the book community of Los Angeles.

NOTES

1. Dawson's Book Shop. Records and papers, ca. 1905-. Ca. 2000 items in thirty-six boxes. Includes register of items, box-by-box. Housed in UCLA Special Collections.

The records of the book business established by Ernest Dawson in 1905, including letters to famous bookmen (Robert E. Cowan, the Grabhorns), correspondence among the shop staff, shop catalogs, a financial statement from 1907, cancelled checks from 1922, and various other notes, invoices, ledgers, and photographs.

2. Holmes Book Company, Los Angeles. Records and papers, ca. 1913-1951. 143 boxes, no register to the collection. Housed in UCLA Special Collections.

Archive of Norman Holmes' West Sixth Street store—he had several stores, simultaneously, in the downtown area, dating from 1900, when he established his first shop on Main Street—including accounts receivable, orders, paid bills, receipts, cancelled checks, and correspondence with publishers. This is, potentially, a valuable source for research on the retail trade of Los Angeles during the first half of the twentieth century and, in particular, the book trade. Unfortunately, there is no casual way to approach the material; there is no guide to the individual boxes' contents.

3. Cowan, Robert Ernest. Correspondence and papers, ca. 1890-1942. Twenty-two boxes, roughly arranged. Housed in UCLA Special Collections.

Includes Cowan's bibliographic notes and ephemera from the entire period, as well as his papers and letters written to him for the period of his tenure at the Clark Library (1919-1936).

See also: Cowan, Robert G. *California Bibliographers: Father and Son*. Oral history. Interviewed in May and June 1978 by Joel Gardner. Introduction by William E. Conway. Los Angeles: UCLA Oral History Program, 1979. xiv, 128 leaves: portrait, name index.

Robert E. Cowan's son—also a bibliographer, and collaborator with R. E. C.—speaks of his father's career as a bookseller and bibliographer, with particular attention to his relationship to William A. Clark, Jr. Also discussed is R. E. Cowan's relationship with the bookstores of Los Angeles.

4. Epstein, Louis. *The Way It Was: Fifty Years in the Southern California Book Trade*. Oral history. Interviewed between May and August 1974 by Joel Gardner. Introduction by Joel Gardner. Los Angeles: UCLA Oral History Program, 1977. 2 volumes (xv, 659 leaves): one video session, portrait, name index.

Extensive dialogue concerning Epstein's bookselling career, from 1924 to the sale of his Pickwick chain to the Dayton-Hudson Corporation in 1968. Particularly valuable are his shop-by-shop, person-by-person discussion of the book trade in Los Angeles and Hollywood in the 1920s-30s, and his insights into the practical aspects of book dealing: sources of supply, shelving, advertising.

5. Zeitlin, Jacob Israel. Papers. Various dates. One box. Housed in UCLA Special Collections.

This box contains assorted catalogs and ephemera from Zeitlin's store, a collection of correspondence with Randolph Adams, of the Clements Library at the University of Michigan, related to bookselling and personal matters, and some correspondence on political matters, 1944-47. Much more material, specifically, correspondence concerning Jake Zeitlin and numerous other well-known people is held by UCLA's Special Collections and is accessible through its catalog.

See also: Zeitlin, Jake. *Books and the Imagination: Fifty Years of Rare Books*. Oral history. Interviewed between June 1977 and September 1979 by Joel Gardner. Introduction by Ward Ritchie. Los Angeles: UCLA Oral History Program, 1980. 2 volumes (xiv, 607 leaves): portrait, name index.

Zeitlin speaks, in this interview, of his entire career in the Los Angeles book trade, the wide range of people he has known and worked with, and his ideas on Los Angeles culture of the 1920s-30s, primarily. As his shop was the central focus of the downtown community, his interview is the touchstone for appreciating what that community was like.

See also: Zeitlin, Jacob. Oral history. Southern California Book Men Series. Volume 1, interviewed in February and March 1972 by David W. Davies, 54 leaves. Volume 2, interviewed between February 1968 and January 1970 by Lucien C. Marquis, 84 leaves. Claremont Graduate School Oral History Program.

Two separate interviews. Volume one, the later interview, deals with bookselling, book collectors, etc. Volume two, the access to which is restricted, deals with Zeitlin's political activities in the 1930s-40s.

See also: Zeitlin, Jacob. Videorecorded interview. "People of Achievement in Southern California," no. 6. Interviewed in 1975 by Norman E. Tanis. California State University, Northridge, The Libraries. 46 minutes, cassette.

Zeitlin speaks of his early bookselling career, his various shops, notable acquaintances, and choice items.

6. Powell, Lawrence Clark. Papers, 1914-. Ca. 35 linear feet. Guide to the collection, box-by-box, is available. Housed in UCLA Special Collections.

Includes notes, correspondence, tape recordings, galley proofs of Powell's books, photographs, articles about Powell. The archival source on L. C. Powell.

See also: Powell, Lawrence Clark. *Looking Back at Sixty: Recollections of Lawrence Clark Powell, Librarian, Teacher, and Writer*. Oral history. Interviewed in 1969 and 1970 by James V. Mink. Introduction by Ward Ritchie. Los Angeles: UCLA Oral History Program, 1973. 2 volumes (xxx, 714 leaves): portrait, name index.

This interview was, in part, undertaken to supplement, and correct inaccuracies, in Powell's autobiography, *Fortune and Friendship* (New York: Bowker, 1968). The rapport between interviewer and interviewee makes this, however, in many ways livelier and more interesting than the book. Powell discusses his entire career, including his jobs in Vroman's and Zeitlin's book stores and with Primavera Press. Powell, like Zeitlin, knew well most of the people in the Los Angeles book community and talks about them here. Particularly valuable is the introduction by Ward Ritchie, which explains that their relationship dates back to kindergarten in Pasadena. Access, unfortunately, is restricted.

7. Dahlstrom, Grant. *Impressions from the Castle Press*. Oral history. Interviewed in May 1975 by Richard F. Doctor. Introduction by David Palmer. Los Angeles: UCLA Oral History Program, 1982. xvii, 80 leaves: portrait, name index.

Dahlstrom was one of the key members of the Los Angeles book community, but he was also, it seems, the least loquacious. Of the three separate interviews he granted in the year 1975-76, this was the first. Still, he barely touched on the outlines of his career, and expresses boredom at the end with this "twice-told tale."

See also: Dahlstrom, Grant. Oral history. Southern California Book Men Series. Interviewed in October 1975 by Enid H. Douglass. Claremont Graduate School Oral History Program. 59 leaves.

This is a somewhat more substantial interview (the transcript is single-spaced), concentrating primarily on Dahlstrom's Castle Press and other printing.

See also: Wohletz, Deborah Jean. "Grant Dahlstrom and the Castle Press." Master's specialization paper, UCLA Graduate School of Library and Information Science, 1976. i, 65 leaves: photos.

Based, in part, on the author's interviews with Dahlstrom in February 1976, this paper covers much the same ground as the oral histories above. It also, however, delves to a much greater extent into the technical aspects of his printing and designing styles.

8. Cheney, William M. *The Natural History of a Los Angeles Typewriter*.

Oral history. Interviewed in January and February 1975 by Richard F. Doctor. Introduction by Edwin H. Carpenter. Los Angeles: UCLA Oral History Program, 1982. xi, 164 leaves: portrait, name index.

Cheney has a reputation for having a marvelous capacity for detail and has long been at least a fringe member of Los Angeles's book community. This capacity is reflected in his patience in preparing printing projects, and in his memory for events. Unfortunately, the interview has tapped only a small portion of this memory for detail.

9. Ritchie, Ward. *Printing and Publishing in Southern California*. Oral history. Interviewed between January 1964 and February 1966 by Elizabeth I. Dixon. Unsigned introduction. Los Angeles: UCLA Oral History Program, 1969. xiii, 696 leaves: portrait, name index.

Ritchie was one of the central personalities in the book community, and this lengthy interview provides much information not found elsewhere. Besides its concentration on his own career, the interview involves, as well, Ritchie's close associates, Gregg Anderson, L. C. Powell, and Jake Zeitlin. He also speaks of each fine printer in the Los Angeles of the 1930s. This is an earlier format for UCLA's oral histories and the questions have been edited out. Also, Ritchie has included verbatim extracts from his notes, diaries, and other writings to document his points.

See also: Ritchie, Ward. Videorecorded interview. "People of Achievement in Southern California," no. 4. Interviewed in 1976 by Norman E. Tanis, assisted by Jake Zeitlin. California State University, Northridge, The Libraries. 39 minutes, cassette.

Ritchie reviews his printing career, his many acquaintances, and his typographic style. Jake Zeitlin was present during the session and contributes many of his own comments and questions.

10. Engel, Dennis L. "The Presses and Printing of Richard J. Hoffman." Master's specialization paper, UCLA Graduate School of Library and Information Science, 1977. iv, 132 leaves: facsimiles.

This paper begins with a short account of Hoffman's life and career as printing instructor at Los Angeles City College and California State College, Los Angeles. Hoffman has produced a long list of projects, along with his students, and has had a number of commissions from Dawson's Book Shop and from L. C. Powell. The paper ends with a bibliolist of some of his work.

11. Carpenter, Edwin H. *Education of a Bibliophile*. Oral history. Interviewed between October 1971 and May 1972 by Ruth Axe. Introduction by Andrew H. Horn. Los Angeles: UCLA Oral History Program, 1977. xiv, 243 leaves: portrait, name index.

A life-long book collector and one-time archivist at UCLA, Edwin H. Carpenter was a member of the Zamorano Club. His interview deals

with his participation in the club, and with his interest in collecting fine printing.

12. Dawson, Glenn & Muir. Oral history. Southern California Book Men Series. Interviewed in April 1972 by David W. Davies. Claremont Graduate School Oral History Program. 33 leaves.

Ernest Dawson's sons, and his successors as operators of the bookstore, talk of its operation and of Muir's interest in typography.

See also: Dawson, Muir. Videorecorded interview. "People of Achievement in Southern California," no. 13. Interviewed in 1977 by Norman E. Tanis. California State University, Northridge, The Libraries. 28 minutes, cassette.

The interview is centered on a series of slides which show the various shops of Ernest Dawson and his sons, notable customers and colleagues, and the shops of Jake Zeitlin and Bennett & Marshall, as well. The slides provide a context for Muir Dawson's discussion of bookselling and acquaintances.

See also: Neal, Thomas A. Oral history. Southern California Book Men Series. Interviewed in April 1972 by David W. Davies. Claremont Graduate School Oral History Program. 19 leaves.

Neal, long-time buyer for Dawson's, speaks of his employment at Parker's, 1925-28, Hollywood Book Store, 1928-32, and Dawson's, beginning in 1933.

13. Campbell, Robert and Blanche. *Town and Gown Booksellers*. Oral history. Interviewed between August 1974 and January 1975 by John B. Jackson and in February and March 1975 by Joel Gardner. Introduction by Joel Gardner. Los Angeles: UCLA Oral History Program, 1980. xvii, 424 leaves: portrait, name index.

This joint interview deals with the entire tenure of Campbell's Book Store, up to its sale to the Brentano chain in 1974. The development of Westwood, and the Campbells' relationship with various UCLA personalities are major themes. There is also some discussion of other dealers in Los Angeles.

14. Hakes, Jimmy. *Bookselling in Westwood* (tentative). Oral history. Interviewed between March and July 1980 by Stephen Stern. Supplementary interviews with Herbert B. Meyer, Margaret Winkler, Lore Sabersky, and a joint interview with Jimmy Hakes and Betty Rosenberg. Introduction by (undetermined). Los Angeles: UCLA Oral History Program, forthcoming. 322+ leaves: portrait, name index.

Hakes and three long-time employees—now partners—talk of forty-five years of development of their bookstore and of Westwood. One emphasis is the relationship of the store to the university.

15. Autobiographical statements by various antiquarian booksellers of California. Various places, 1962. Holograph and typescript.

These are single-page statements written by various book dealers from Northern and Southern California, collected for use in a 1962 library exhibit. Los Angeles dealers represented include F. N. Bassett, Los Angeles; Bennett & Marshall, Los Angeles; Roy V. Boswell, Beverly Hills; John Q. Burch, Los Angeles; Dawson's Book Shop, Los Angeles; Larry Edmunds Bookshop, Los Angeles; Theodore Front (successor to Ernest E. Gottlieb), Los Angeles; International Bookfinders (Richard Mohr), Beverly Hills; Harry A. Levinson, Beverly Hills; Bronislaw Mlynarski, Beverly Hills; Kurt L. Schwarz, Beverly Hills; Charles Yale, Pasadena; Zeitlin & Ver Brugge, Los Angeles.

16. Bennett, Robert. Oral history. Southern California Book Men Series. Interviewed in March and April 1972 by David W. Davies. Claremont Graduate School Oral History Program. 37 leaves.

Bennett and Richard Marshall had both worked in downtown bookshops during the 1930s. The interview relates his bookselling experiences.

17. Robinson, W. W. *From Land Titles to Book Titles*. Oral history. Interviewed between February 1971 and January 1972 by Winston Wutkee. Introduction by Dan Luckenbill. Los Angeles: UCLA Oral History Program, 1982. xxii, 810 leaves: portrait, name index.

Included in this extensive interview are short sections dealing with Robinson's relationship, as writer, historian, book collector, with the book stores and the printers of Southern California. He had been acquainted with the book community from very early, and was a member of the Zamorano Club.

18. Levinson, Harry A. Oral history. Southern California Book Men Series. Interviewed between March 1972 and April 1974 by David W. Davies. Claremont Graduate School Oral History Program. 108 leaves.

Levinson came to Los Angeles after the war and opened a bookstore in Beverly Hills. The interview deals with his own experiences and with book dealing in general.

See also: Schwarz, Kurt L. Oral history. Southern California Book Men Series. Interviewed in March 1972 by David W. Davies. Claremont Graduate School Oral History Program. 25 leaves.

Schwarz also came to Los Angeles after the war and opened a book business in Beverly Hills. He speaks here of his past as book dealer in Vienna, Shanghai, and Los Angeles.



KENNETH KLEIN lives in Los Angeles and is a student at the University of California, Los Angeles, Library School.

Elected to Membership

The two classifications above Regular Membership at \$40 per year are Patron Membership at \$125 per year and Sustaining Membership at \$60 per year.

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Mrs. James H. S. Ellis	Reno, Nevada	Joanie Redington
The Honorable Leonard Goldstein	Newport Beach	James Lorson
Patricia G. Hult	Eugene, Oregon	Edmund C. Kemp
Mrs. S. Marshall Kempner	San Francisco	D. Steven Corey
Diane Mitera	New York, N.Y.	John W. Borden
Mrs. Judith H. McCabe	Washington, D.C.	Patricia G. England
Glenn A. Sonnenberg	Los Angeles	Doyce B. Nunis, Jr.

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Atara Clark	Eagle Rock	Richard H. Dillon
Professor Mary Kay Duggan	Berkeley	Arlen Philpott
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Leon G. Fine, M.D.	Los Angeles	Jacob Zeitlin
Geoffrey J. Gorse, M.D.	Huntington, West Virginia	James Lorson
Charles L. Heiskell, M.D.	Santa Ana	Doyce B. Nunis, Jr.
Dr. J. S. Holliday	San Francisco	Joanie Redington
Permelia Hulse	San Francisco	D. Steven Corey
Glen E. Humphreys	Oakland	Peter E. Hanff
Miles B. Larson	Newport Beach	John F. Class
James K. Laurie	St. Paul, Minnesota	Former Member
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O'Neill

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Ethel Crockett

Membership Committee

Albert Sperisen

Joanie Redington

PREMIUM DUES NOTICES

The following Members have transferred from Regular to Sustaining Membership (\$60):

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Gifts & Acquisitions

It's-better-late-than-never department: The Club has just received the award won by our *Aurifodina* (1975) at the great Leipzig Book Exhibition. Accompanying this handsome certificate was a handwritten note from Nathan Gluck of The American Institute of Graphic Arts indicating that it had been "hanging around the AIGA for ages." Despite the delay, we are very happy with this acknowledgment of one of the outstanding books created by Andrew Hoyem for the Club.

From Member Leonard Goldstein, two more miniature books have been received for our library. Both are printed for the Gold Stein Press of Newport Beach, California. One, *Rogue of the Peking to Paris Race*, printed by Patrick Reagh, is a dos-a-dos in printing and binding, possibly the first time this treatment has been used in a miniature book. The other, *Duke Ellington Remembered*, has been produced in the tradition established by Achille Joseph St. Onge. It is printed by Enschede in Holland and bound in France. Our sincere thanks to Judge Goldstein for these two unusual miniatures.

Club member Doyce B. Nunis, Jr. has very kindly presented us with a fine addition to our reference library: *Paul Bailey and the Westernlore Press—the first 40 years* with an annotated bibliography written by Ronald Dean Miller and published by the Sagebrush Press, Morongo Valley, California.

We are delighted to receive from Book Club President Sanford L. Berger a copy of his latest production: *Four Letters from William Morris*, published on the one hundred-fiftieth anniversary of his birth by the Arion Press. This attractive pamphlet has a fine introduction by Professor Peter Stansky of Stanford. Four hundred copies were printed for the North American and Pacific Coast Conference of British Studies meeting at Asilomar in March of this year.

The Club is indebted to Lawrence Clark Powell for his latest book. It is not on music, or on books exactly, or even on the makers or writers of books. This latest Powelliana is entitled *Ex Libris / Notes on my Family's Bookplates* and issued "from the Press on the Bajada, Tucson, 1984." It was printed for the friends of Fay and Larry Powell at the New Year by Richard Hoffman. Larry trips nostalgically through the years from childhood with his parents' bookplates to his own first in 1913 and the

wonderful bookplates made for him over the years by his various printer and designer friends. It is a fun book and so tempted me that I made a dummy of the bookplates that I have owned and made but my compilation is still only in the dummy stage! Our continued thanks to "dear Larry" for always remembering the Club and sending us these handsome and well-printed examples of his writing.

For many years, since 1970 at least, we have been actively searching for a good, representative example of a papier-maché binding for our collection of nineteenth-century publishing—for a reasonable price. Finally, thanks to the thoughtfulness of our own Barbara Land we now own a splendid example of this curious lost art. Barbara found this for us at the Los Angeles Book Fair at the stand of one of the rural English dealers who, had he known that this very edition was reproduced in Ruari McLean's *Victorian Book Design and Colour Printing* and has four illustrations devoted to it in the 1972 University of California Press edition, would have asked a good deal more. The book is the 1848 edition of *The Miracles of Our Lord* illuminated by H. Noel Humphreys and chromolithographed in about twelve colors, an added plus in our collection of publishing and color printing.

While checking an item that was printed in our Spring 1961 *Quarterly News-Letter*, we noted with amazement that even then Toni Savage, our regular contributor from Leicester, England, was thanked for two printed pieces from his private press, and both illustrated by Rigby Graham, also a regular contributor. These were a brochure, "John Clare; Lines Written in Northampton County Asylum," and *Poems and Drawings in Mud Time* by John Best. All that is by way of acknowledging Toni Savage and Rigby Graham's latest contributions to the Club—twenty-three years of continuing gifts! The pamphlet is *The Wild Thing Went From Side to Side* by Chris Challis, printed in an edition of 130 copies of which ours is number 61. It has been signed by both the author and Rigby Graham and the pamphlet has been inscribed to the Book Club by Toni Savage. With this charmer, Toni has included five more of his famous Phoenix Broadsheets (now up to number 240). Our continued thanks and appreciation for all of these regular gifts from far away.

From one of our bookseller Members, Curt J. Zoller, who is also Treasurer of the Orange County Historical Society, we have received a copy of Edwin Carpenter's "Henry R. Wagner and Blanche C. Wagner." The origin of this essay was an address by Mr. Carpenter delivered in September of 1962 at the Charles W. Bowers Memorial Museum in Santa Ana, California. It was published by the Orange County Historical Society in 1964. This appreciation of two remarkable people will join with other memorial addresses that were published after Mr. Wagner's

death in 1955. Our thanks to Mr. Zoller for this item and also for his gift to the Club of a copy of *Orange Countiana*.

Through the good offices of Member bookseller Anthony Rota of London, the Club has received a copy of *R. A. Caton and the Fortune Press*, written by Timothy D'Arch Smith and published by the Rota firm. This is the first complete story of a so-called fine press operation that had been shrouded with mystery for too long. The Club is delighted to have this important reference work for the library and our sincere thanks to Anthony Rota.

Member Msgr. Francis J. Weber has sent us another of his charming miniature books—*America's Painter, Norman Rockwell*, one of 300 copies printed by the Junipero Serra Press, San Fernando, California. This wee book was designed by Francis Braun and is cased in leather. For a frontispiece, the designer-writer chose the Tom Sawyer eight-cent American postage stamp from a painting by Norman Rockwell.

We are also delighted by Msgr. Weber's gift to the Club of *Some "Fugitive" Glimpses at Fray Junipero Serra*, a publication "occasioned by the bicentennial of . . . Serra's demise" which makes available "... a sampling of the interesting materials gathered over the past two decades at the Archival Center for the Archdiocese of Los Angeles."

Our Member Dr. Edmund E. Simpson has been busy at his Blackwood Press again and has given us a copy of Hildegard Flanner's *X December 24th*, a nicely printed pamphlet with a cover reading "A Christmas Keepsake," of which 160 copies were printed, 60 signed by the author. This booklet is being distributed by Joanna Taylor Books, 2461 El Pavo Way, Rancho Cordova, California 95670. And with this nice addition to our private press collection, Dr. Simpson has sent us a group of signed linoblock prints with a note: "The flowers are drawn from nature, mostly near my home in the Sierra Nevada. . . ." These are all expert renderings and all nicely printed in editions of 25 or 30 copies. Our thanks, as always, to Dr. Simpson.

From Matt Lowman of The Brick Row Book Shop we have received an unusual and well-printed book, *Concrete Poems*, by Michael J. Phillips who writes "this book may be among the first 5 books of concrete poems published in this country. . . ." It was printed and designed by Robert Martin at the Graduate Design Program of the Department of Fine Arts at Indiana University in the summer of 1967 in an edition of 50 copies of which ours is number 10. The Club is delighted to house this unusual example of poetry and printing in our fine press collection, and our thanks to Matt Lowman.

In celebration of its seventy-fifth anniversary, the University of California at Davis has published *Minor British Poets 1789-1918*, Part One of the catalogue of its extensive collection. We are grateful to University Librarian Bernard Kreissman for his gift to the Club of a copy of the catalogue, and we extend our best wishes for UC Davis' next 75 years.

ALBERT SPERISEN

Our thanks to Thomas Rae, the proprietor of the Black Pennell Press in Greenock, Scotland, for giving us a copy of his latest production, *Four Tales of the Clyde*, selected and introduced by Mr. Rae and illustrated by Crawford Patterson. Ours is copy 38 of 200 copies. This is a charming small octavo, with the signatures sewn and case bound. The lighthouse scene that decorates the double spread title page is also subtly printed on the blue paper covers. The address of the Black Pennell Press is 36 Margaret Street, Greenock, Scotland PA16 8EA.

Mr. Geoffrey Handley-Taylor has sent the Club a copy of *Vera Brittain* which he and John Malcolm Dockeray edited as Occasional Papers number 1 of the National Liberal Club, London. This was also printed by Mr. Rae and we doubtless should thank him too for having a copy sent to us.

We received a very handsome broadside from the University of California Press featuring the "This is a Printing Office" statement written by Beatrice Warde in 1932 as a promotional piece to display Eric Gill's new Perpetua Titling series. The broadside also contains a bio-bibliographical note about Beatrice Warde written by Member Albert Sperisen. This large broadside was masterfully designed by Ernest Born. It is printed in two colors and ours is copy 246 of 250 copies printed for the private use of the press. There is also a letterpress trade edition which can be purchased for \$40 signed by Ernest Born and also limited to 250 copies available from The University of California Press, 2120 Berkeley Way, Berkeley, California 94720 or at the same address from Czeslaw Jan Grycz, Designer and Production Manager. Our warm thanks to Member "Chet" Grycz for seeing that we received a copy of this remarkable production.

D. STEVEN COREY

Exhibition Notes

On display in the Club rooms through June 28 is an exhibit of the work of the Wind River Press and the Holman family from the collection of Member David E. Belch. This will be followed by a retrospective of the work of illustrator and calligrapher Wolfgang Lederer through August 30.

Book Club Auction

On Monday, October 29, 1984, the Club is planning to hold its first fund-raising auction since 1971. Proceeds from this sale will be used to enhance our Library Fund, which supports our outstanding and much-used library. Several indispensable but costly works, of importance to the Club both for reference and as examples of fine printing, have recently appeared; and acquisition of these books has sadly depleted the Library Fund.

A splendid assortment of books has already been assembled for the auction, many of them deriving from the bequest of Dr. Donovan J. McCune. High spots include the Grabhorn Japanese Print series, the John Henry Nash Dante, the Crowborough Edition of the *Works* of Sir Arthur Conan Doyle (signed by Doyle), the Golden Cockerel *Rubaiyat of Omar Khayyam* (one of thirty special copies, with additional plates and a fine binding), the limited Vailima Edition of the *Works* of Robert Louis Stevenson, and a long run of *American Book Prices Current*. The Auction Committee intends to issue to all Club members a catalogue of some 175 items. In addition there will be uncatalogued material offered for silent bidding as well as priced books at sales tables on the day of the auction.

Members and friends of the Club are urged to make additional tax-deductible donations of books and related material. We hope to have a large turnout of members and guests at the auction, which will be both a pleasant social occasion and a source of much-needed funds. As a convenience to some of our far-flung members, the auction has been scheduled as a pendant to the weekend joint meeting of the Roxburghe and Zamorano Clubs.

JEFFREY THOMAS

Serendipity

In January the Club sent a telegram to the President of The Grolier Club of New York to congratulate The Grolier Club on its one hundredth anniversary.

The Club wishes to join the many friends of Lewis and Dorothy Allen in congratulating them on completing their fiftieth book, *Jonah-Judith-Ruth*. As they wrote your Editor, they have "the only private press in the country which has such a long history of handpress printing of books as a full-time vocation—beginning in 1939." This milestone in their career is issued in the style of French de luxe editions of unbound

fascicles in wrappers contained in a hinged box. The book exemplifies their *raison d'être*: "significant text, superlative materials, and illustrations by a noted artist (in this case Michele Forgeois)—all combined by meticulous hand-craftsmanship."

D. STEVEN COREY

We were deeply saddened by the death on April 22 of Ansel Adams, author, conservationist, and one of the world's greatest practitioners of photography as art. Mr. Adams was a member of the Book Club for over thirty-eight years, and a charter member of The Roxburghe Club. Mrs. Adams will carry on the Book Club membership.

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